

The Construction of Digital Fiqh in Indonesia: A Comparative Study of the Da'wah Channels of Gus Baha', Ustadz Abdul Somad, and Ustadz Adi Hidayat

¹Mashuri, ²Iffatin Nur

^{1,2}Universitas Islam Negeri Sayyid Ali Rahmatullah Tulunagung, Indonesia

¹masyhuri.romasy@gmail.com, ²iffaeltinury@gmail.com.

*Correspondence Email: masyhuri.romasy@gmail.com

Abstract: Digital transformation has reshaped the circulation, interpretation, and practice of Islamic jurisprudence, creating new spaces in which fiqh is constructed through interactions among religious authority, interpretive methods, digital pedagogy, media representation, and audience participation within increasingly networked Muslim communities in Indonesia and changing patterns of contemporary Islamic religious learning. This study examines the construction of digital fiqh in Indonesia through a comparative analysis of the da'wah channels of Gus Baha', Ustadz Abdul Somad, and Ustadz Adi Hidayat. Using a qualitative descriptive and interpretive design, the study analyzes fiqh-related preaching content published on YouTube during 2022–2024 through digital documentation, the baca–simak–catat technique, qualitative content analysis, and critical discourse analysis. The findings demonstrate that the three preachers share Islamic epistemological foundations derived from the Qur'an, hadith, ijma', qiyas, and classical scholarly traditions, while constructing fiqh through distinctive patterns of authority, pedagogy, narrative, and digital representation. Gus Baha' develops a traditional-contextual construction grounded in pesantren scholarship, UAH develops an academic-methodological construction through systematic textual reasoning, and UAS develops a practical-communicative construction oriented toward everyday religious application. These findings produce a Digital Fiqh Knowledge Construction Model integrating epistemological foundation, digital scholarly authority, pedagogical construction, narrative persuasion, digital representation, and audience participation. The model generates cognitive, affective, and conative outcomes, providing a conceptual framework for understanding Indonesian digital fiqh literacy and practice.

Keywords: Digital Fiqh, Islamic Jurisprudence, Digital Da'wah, Religious Authority, YouTube

INTRODUCTION

The rapid development of digital technology has fundamentally transformed contemporary patterns of communication, information dissemination, and knowledge production, including the ways religious teachings are accessed, interpreted, and practiced within increasingly networked Muslim societies (Andriyana & Adrian, 2024; Jinan, 2013). The expansion of digital information has enabled communities to encounter diverse forms of Islamic knowledge without being restricted by geographical location, institutional affiliation, or particular schedules of religious gatherings.



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Email: ijireditor7@gmail.com

Digital platforms have consequently become important spaces for the circulation of religious discourse because technological accessibility allows Islamic messages to reach broader and more heterogeneous audiences. This development has influenced public perceptions, religious orientations, and interpretations of Islamic values within the context of technological transformation (Hidayat, 2024). Religious communication has therefore entered an environment in which authority, accessibility, interpretation, and audience participation operate through increasingly complex digital relationships.

The transformation of communication technology has significantly reshaped Islamic preaching by moving religious communication beyond conventional settings such as mosques, pesantren, majelis taklim, and face-to-face religious gatherings toward digitally mediated environments characterized by audiovisual presentation and interactive participation. Platforms such as YouTube, Instagram, Facebook, and TikTok provide preachers with opportunities to disseminate Islamic teachings rapidly while reaching audiences with different educational backgrounds, religious experiences, and social identities (Habibi, 2018; Khamim, 2022). Digital da'wah has consequently developed into a communication practice that combines religious messages with visual representation, narrative strategies, and audience interaction. Such transformation requires religious scholars to maintain substantive religious competence while developing communicative adaptability to changing technological environments (Rahmawati et al., 2024). The shift indicates that digital da'wah should be understood not merely as the migration of conventional sermons into online platforms but as an emerging form of religious communication with distinctive mechanisms of production, distribution, reception, and interpretation.

The increasing prominence of digital da'wah creates significant implications for the construction of Islamic jurisprudential knowledge because fiqh provides practical guidance concerning worship, social relations, transactions, family affairs, and various dimensions of everyday Muslim conduct. Fiqh occupies a central position within Muslim religious life because its normative principles are translated into concrete practices and behavioral orientations, while its interpretation requires engagement with Islamic textual traditions and changing social

circumstances (Ali et al., 2024; Thohir, 2012). Contemporary discussions of fiqh similarly demonstrate the importance of contextualizing Islamic legal principles within modern social realities without disconnecting them from their normative foundations (Sugitanata, 2024). Digital environments consequently constitute an important arena for examining how fiqh is communicated, simplified, contextualized, and reconstructed when classical Islamic knowledge encounters contemporary media technologies and audiences with diverse levels of religious literacy.

The expansion of digital religious communication has simultaneously generated an important transformation in the configuration of religious authority because new media provide opportunities for religious actors to reach audiences directly while reducing dependence upon conventional institutional structures of knowledge transmission. The circulation of religious information through digital platforms can democratize access to Islamic knowledge, yet it can also create difficulties concerning the authority, reliability, and scholarly legitimacy of religious content encountered by users (Jinan, 2013; Panigoro, 2025). The presence of authoritative scholars in digital spaces therefore becomes particularly significant because audiences require accessible religious guidance amid an increasingly extensive and heterogeneous information environment. Islamic communication in this context requires a balance between accessibility and intellectual responsibility, particularly when religious content concerns normative questions related to worship, social conduct, and Islamic law (Qudratullah, 2019). Digital religious authority thus develops through an interaction between scholarly legitimacy, communicative competence, technological visibility, and audience recognition.

The Indonesian digital da'wah landscape provides a particularly significant context for investigating these developments through the activities of KH. Bahauddin Nursalim (Gus Baha'), Ustadz Abdul Somad (UAS), and Ustadz Adi Hidayat (UAH), whose religious content has attracted substantial public attention across digital platforms. The three figures demonstrate distinctive patterns of religious communication that reflect different relationships between Islamic scholarship, interpretation, pedagogy, and popular communication. Gus Baha' is strongly

associated with pesantren scholarship and classical Islamic literature, presenting complex religious discussions through accessible narratives and contextual explanations. UAH demonstrates a systematic and integrative approach characterized by structured references to Qur'anic verses and hadith, while UAS employs a rhetorical and communicative style that connects Islamic teachings with contemporary issues and practical concerns. These distinctions provide an appropriate comparative basis for examining how fiqh is constructed and represented through digital preaching rather than merely evaluating differences in popularity or communication style. The source material specifically identifies differences in preaching style, methodological orientation, thematic selection, interpretation, and audience interaction among the three figures.

The existing literature demonstrates that studies concerning digital preaching in Indonesia have generally concentrated on communication strategies, religious moderation, audience engagement, popularity, or visual presentation, leaving the comparative construction of fiqh insufficiently examined as an independent scholarly problem. Maulana and Saputra (2022), for example, examined Ustadz Adi Hidayat's communication strategy on YouTube, while Nurhikmah and Suryana (2020) focused on Gus Baha's narrative preaching and Islamic moderation. Research concerning popular YouTube preachers has also emphasized virtual da'wah, popularity, and engagement rather than examining the epistemological and methodological dimensions of fiqh presented through digital media (Yuliani & Subekti, 2023). Studies concerning digital preaching effectiveness similarly tend to emphasize audience responses, rhetorical characteristics, and visual communication rather than comparing how different religious authorities construct Islamic jurisprudential understanding. This fragmented research landscape indicates a significant scholarly gap concerning the relationship between digital media, religious authority, and the construction of fiqh knowledge. These limitations are explicitly identified in the source material through comparisons with previous studies of UAH, UAS, Gus Baha', popular YouTube preachers, and digital preaching effectiveness.

The present study addresses this scholarly gap by examining digital fiqh as a process through which Islamic knowledge is constructed, interpreted, represented, and communicated through

interactions between religious epistemology, preaching methodology, digital narratives, media representation, and audience participation. Rather than evaluating which preacher possesses the most effective or superior approach, the study focuses on identifying the distinctive characteristics of fiqh construction developed by Gus Baha', Ustadz Abdul Somad, and Ustadz Adi Hidayat within their respective digital preaching practices. This orientation is important because differences in scholarly background, interpretive methodology, communication style, and audience characteristics may generate different forms of presenting and contextualizing fiqh in digital environments. The study therefore considers digital preaching as a knowledge-construction process in which religious authority and jurisprudential understanding are articulated through the interaction between textual sources, interpretive reasoning, contemporary contexts, and digital audiences. This orientation is consistent with the source research focus on the characteristics, similarities, differences, and conceptual development of digital fiqh construction.

Accordingly, this research is directed toward answering three interconnected questions concerning the construction, comparison, and conceptual development of digital fiqh within the Indonesian religious landscape. The questions are formulated as follows: (1) How is fiqh constructed in the digital preaching of Gus Baha', Ustadz Abdul Somad, and Ustadz Adi Hidayat? (2) What are the similarities and differences in the construction of fiqh within the digital preaching of Gus Baha', Ustadz Abdul Somad, and Ustadz Adi Hidayat? and (3) What conceptual model of digital fiqh understanding can be developed for the Indonesian context? These questions establish a logical analytical sequence in which the study identifies the construction of fiqh practiced by each preacher, compares their respective epistemological and communicative characteristics, and synthesizes the findings into a conceptual model. The comparative orientation is intended to reveal the diversity of approaches without positioning one figure as inherently superior to another, thereby treating differences among the three preachers as an analytical resource for understanding contemporary Indonesian digital religious discourse.

The theoretical and practical significance of this study emerges from its effort to formulate a conceptual understanding of digital fiqh that connects Islamic jurisprudential traditions with

contemporary patterns of mediated religious learning and participation. The construction of fiqh in digital environments requires attention to the continuity of Islamic epistemological foundations while recognizing changing pedagogical and communicative conditions through which religious knowledge reaches contemporary audiences. Such an orientation corresponds with the principle of grounding Islamic teachings within social and cultural realities through *maqāṣid al-sharī'ah*, allowing normative Islamic values to remain connected to the needs and circumstances of Muslim communities (Yunus et al., 2024). The study therefore contributes to contemporary Islamic studies by positioning digital fiqh as a multidimensional process involving religious authority, interpretive methodology, pedagogical construction, narrative persuasion, digital representation, and audience participation. Through comparative examination of three prominent Indonesian preachers, this research seeks to provide an empirical and conceptual foundation for understanding how fiqh knowledge is constructed, represented, negotiated, and potentially developed within the contemporary digital religious sphere.

METHOD

Research Design

The research design was constructed to investigate the processes through which fiqh is constructed, interpreted, and represented within digital Islamic preaching by examining textual and discursive materials available through selected YouTube channels. This study employed a qualitative descriptive design with an interpretive approach, enabling the researcher to examine meanings, religious interpretations, and discourse patterns within their social and cultural contexts (Santoso et al., 2022; Manullang et al., 2025). Qualitative inquiry was selected because the research focuses on understanding the construction of meaning rather than measuring relationships between predetermined variables. The study also employed qualitative content analysis to identify recurring themes and interpretive patterns in digital religious materials, consistent with the use of YouTube as a medium for contemporary fiqh learning (Rijal et al., 2022). The interpretive orientation allowed the researcher to understand digital religious discourse as a socially

constructed phenomenon expressed through language, symbols, narratives, and contextual meanings.

Research Setting and Data Sources

The research setting was a virtual environment, with YouTube functioning as the principal research location because the platform provides accessible digital materials containing Islamic preaching and fiqh-related discourse. The study focused on three purposively selected YouTube channels: Santri Gayeng, representing Gus Baha'; Ustadz Adi Hidayat Official, representing Ustadz Adi Hidayat; and Ustadz Abdul Somad Official, representing Ustadz Abdul Somad. The selection was based on the relevance of the channels to the research questions and the distinctive intellectual and communicative orientations represented by the three preachers. Digital content was examined within the 2022–2024 period, providing a defined temporal boundary for comparative analysis. The use of YouTube as a research setting is supported by previous research demonstrating its relevance as a medium for religious education and digital religious communication (Alamsyah, 2021; Rijal et al., 2022).

Data Collection

The data collection procedure was designed to systematically document fiqh-related digital materials while maintaining consistency across the three selected channels and the established research period. Data were collected through digital documentation using the baca–simak–catat technique, involving comprehensive reading, repeated observation, recording, and classification of relevant materials within an analytical matrix. Data selection considered thematic relevance to fiqh, depth of argumentation, diversity of religious perspectives, and the capacity of the material to illuminate processes of fiqh construction. The researcher functioned as the principal research instrument and conducted the collection process passively without intervening in the digital materials being examined. Documentation was considered appropriate because the primary materials constituted digital textual artifacts that could be systematically preserved and analyzed as research data (Qomar, 2019; Haki & Prahastiwi, 2024).

Data Analysis

The analytical process was conducted iteratively because qualitative interpretation requires continuous movement between data collection, categorization, interpretation, and verification throughout the research process. The study adopted the Miles, Huberman, and Saldaña model, comprising data collection, data condensation, data display, and conclusion drawing or verification, while integrating Fairclough's critical discourse analysis to examine the relationship between textual characteristics, discourse practices, and broader social practices (Qomar, 2022; Munfarida, 2014). Data condensation involved selecting relevant materials, assigning analytical codes, identifying thematic patterns, and organizing data into comparative matrices. Data display was used to compare the three preachers according to their epistemological references, interpretive approaches, narrative strategies, and digital representations. Fairclough's framework subsequently enabled interpretation at textual, discursive, and socio-cultural levels, providing an analytical bridge between linguistic expressions and the broader construction of fiqh within digital religious discourse.

Trustworthiness of the Data

The trustworthiness of the findings was established through systematic procedures addressing credibility, transferability, dependability, and confirmability, with particular attention to the distinctive characteristics of digital data and the interpretive nature of the research. Credibility was strengthened through source triangulation by comparing materials from the three YouTube channels and methodological triangulation through the combination of qualitative content analysis and critical discourse analysis. Continuous observation and systematic documentation were employed to maintain consistency during data collection and interpretation. Transferability was supported through detailed contextual description and comparison with relevant previous studies, while dependability and confirmability were strengthened through systematic documentation and critical review of the analytical process. These procedures correspond with established approaches to ensuring trustworthiness in qualitative research (Susanto & Jailani, 2023; Mekarisce, 2020).

RESULTS AND DISCUSSION

Similarities in the Construction of Fiqh through Digital Preaching

The comparative findings indicate that Gus Baha', Ustadz Abdul Somad (UAS), and Ustadz Adi Hidayat (UAH) construct fiqh through distinctive preaching styles while maintaining common epistemological foundations, religious orientations, and educational objectives within digital Islamic communication. Their similarities are evident in the sources of legal authority, the interpretation of religious texts, the practical orientation of fiqh, the utilization of YouTube, and the objective of strengthening Muslim religious literacy. These findings demonstrate that digital transformation primarily modifies the medium, accessibility, and communicative structure of fiqh transmission rather than eliminating its established Islamic intellectual foundations.

The shared epistemological foundation constitutes the most fundamental similarity because all three preachers consistently employ the Qur'an, hadith, ijma', qiyas, and classical Islamic scholarly traditions as principal references when explaining fiqh-related issues. Their digital preaching therefore represents a continuation and contextualization of established Islamic legal knowledge rather than the production of personal religious opinions detached from scholarly traditions. Such continuity is important because digital religious communication may expand the accessibility of Islamic knowledge while maintaining connections with established forms of religious authority and scholarly legitimacy (Jinan, 2013). The findings consequently demonstrate that digitalization changes the circulation of knowledge without necessarily producing a rupture with the epistemological traditions underlying Islamic jurisprudence.

The three preachers also share an orientation toward fiqh as meaningful and applicable knowledge because their discussions connect normative Islamic teachings with practical dimensions of worship, social relations, family life, ethics, and contemporary problems encountered by Muslim communities. Their presentations position fiqh as guidance for religious practice rather than merely as theoretical legal information, thereby creating a relationship between textual understanding, interpretation, internalization, and everyday conduct. This orientation corresponds with research emphasizing YouTube's potential as a medium for Islamic learning,

particularly when religious content is organized to facilitate accessibility and practical understanding among contemporary audiences (Rijal et al., 2022).

The interpretive orientation shared by Gus Baha', UAS, and UAH further indicates that their construction of fiqh does not depend exclusively upon literal transmission of Qur'anic verses and hadith, because religious evidence is explained through contextual reasoning, social circumstances, scholarly interpretation, and considerations of Islamic legal purposes. Their approach reflects a relationship between textual authority and contextual meaning in which established sources remain authoritative while their relevance is articulated through contemporary situations. Such an interpretive process reinforces the position of digital preaching as a form of religious knowledge construction in which meaning emerges through interaction between texts, preachers, contexts, and audiences rather than through textual transmission alone.

The utilization of YouTube represents another significant similarity because the three preachers employ digital media to extend the reach of fiqh knowledge beyond conventional face-to-face religious gatherings and geographical limitations. Digital content can be accessed repeatedly, shared across networks, and studied according to individual learning needs, allowing fiqh learning to become more flexible and continuous. The platform therefore functions not merely as a repository for recorded sermons but as an environment for the distribution, reproduction, and broader circulation of Islamic knowledge. This development supports the broader transformation of Islamic preaching in which social media and digital platforms increasingly facilitate new patterns of religious communication and public engagement (Habibi, 2018).

The ultimate similarity among the three preachers concerns their shared educational and religious objective, namely strengthening understanding of Islamic teachings, supporting appropriate religious practice, and developing religious awareness among diverse Muslim audiences through accessible digital communication. Their fiqh construction integrates intellectual, spiritual, and practical dimensions, positioning digital preaching as an informal educational mechanism that connects established Islamic scholarship with contemporary communication technologies. The findings therefore demonstrate that the three models share a

common epistemological and educational orientation even though their authority structures, communicative styles, and modes of presentation remain distinctive.

Differences in the Construction of Fiqh through Digital Preaching

The comparative findings demonstrate that Gus Baha', Ustadz Abdul Somad (UAS), and Ustadz Adi Hidayat (UAH) develop different patterns of digital fiqh construction despite sharing fundamental Islamic sources, because their scholarly backgrounds, authority structures, interpretive approaches, communication styles, and audience orientations shape the presentation of religious knowledge. Gus Baha' predominantly represents a genealogical-contextual model, UAH represents an academic-methodological model, while UAS represents a practical-communicative model. These differences demonstrate that digital fiqh cannot be understood solely through the textual sources employed by preachers, because the construction of religious knowledge also depends upon how authority, interpretation, communication, and digital mediation are organized within particular preaching practices. The findings therefore position digital preaching as a process of differentiated knowledge construction rather than a uniform mechanism of transmitting Islamic legal information.

Gus Baha' constructs fiqh authority through pesantren scholarship, *sanad* continuity, and engagement with classical *turāth*, creating a model in which the legitimacy of religious knowledge is strongly associated with continuity between contemporary preaching and inherited Islamic scholarship. His digital presentations tend to preserve the atmosphere of traditional *pengajian*, while YouTube primarily extends the geographical and temporal reach of established learning practices. The contextual reading of classical texts enables fiqh to remain connected to contemporary social realities without abandoning the intellectual heritage of pesantren scholarship. This pattern demonstrates the persistence of traditional Islamic authority within changing media environments and corresponds with research showing that digital communication can transform the circulation of religious authority while maintaining its relationship with established scholarly legitimacy (Budiantoro, 2018).



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Email: ijireditor7@gmail.com

UAH develops an academic-methodological construction by organizing fiqh explanations through systematic relationships among Qur'anic evidence, hadith, *uṣūl al-fiqh*, scholarly opinions, and logical legal conclusions, thereby presenting Islamic jurisprudence as a structured intellectual discipline rather than merely a collection of practical religious instructions. His approach places substantial emphasis on the traceability of arguments, enabling audiences to follow the relationship between evidence, interpretation, and legal conclusions. This construction also corresponds with the broader development of digital religious communication in which systematic presentation and accessible digital formats can support contemporary Islamic learning. Research concerning religious communication through digital media indicates that online platforms increasingly provide spaces in which Islamic knowledge is organized and presented through new forms of educational communication (Qudratullah, 2019).

UAS develops a practical-communicative construction by translating fiqh arguments into everyday language, concrete examples, stories, humor, and explanations that correspond closely with ordinary social experiences, allowing legal knowledge to function as immediately applicable religious guidance. His approach gives greater prominence to practical comprehension and behavioral application than to extended methodological explanation, making fiqh accessible to audiences with diverse educational backgrounds. The communicative dimension of his preaching illustrates how contemporary da'wah increasingly depends upon the ability to connect Islamic teachings with audience experiences through accessible and engaging communication. Studies of contemporary Islamic preaching similarly indicate that social media facilitates the adaptation of da'wah strategies to changing patterns of audience engagement and digital communication (Andriyana & Adrian, 2024).

The differences in digital representation further reinforce the distinctive construction patterns because Gus Baha' tends to preserve relatively natural traditional preaching formats, whereas UAH and UAS demonstrate greater adaptation to professional audiovisual production, thematic organization, and contemporary digital presentation. Such differences indicate that digital media does not operate as a neutral channel through which identical religious knowledge is

transmitted, because the technological and representational choices surrounding content contribute to how audiences encounter and interpret religious authority. Digital preaching consequently involves the interaction of intellectual substance with audiovisual representation, communicative performance, and platform-specific modes of audience engagement.

The comparison demonstrates that audience orientation constitutes another important dimension distinguishing the three models because Gus Baha' tends to attract audiences interested in classical Islamic scholarship and pesantren intellectual traditions, UAH addresses audiences seeking systematic and argumentative religious explanations, while UAS communicates strongly through practical and socially familiar formulations. These orientations demonstrate that fiqh construction is responsive to the relationship between preacher and audience, with differences in audience expectations encouraging different forms of explanation, narrative, and pedagogical presentation. Contemporary studies of Islamic digital communication similarly emphasize the growing importance of audience-oriented strategies in the dissemination of religious messages through social media environments (Rahmawati et al., 2024).

The resulting comparison establishes three distinctive configurations of digital fiqh knowledge in which Gus Baha' emphasizes traditional-contextual interpretation, UAH emphasizes academic-methodological reasoning, and UAS emphasizes practical-applicative communication, demonstrating that variation occurs primarily at the level of construction rather than foundational Islamic epistemology. These differences reveal that digital fiqh is shaped by the interaction of scholarly capital, interpretive methodology, communication strategy, digital representation, and audience characteristics. The three models therefore represent complementary pathways through which established Islamic jurisprudence is reconstructed for contemporary digital society rather than competing epistemologies that necessarily produce fundamentally different religious foundations.

Proposed Conceptual Model of Indonesian Digital Fiqh

The comparative findings demonstrate that the construction of fiqh among Indonesian Muslim audiences in the digital era cannot be sufficiently represented through a linear model of

religious knowledge transmission because digital platforms connect scholarly authority, interpretive practices, pedagogical strategies, communicative narratives, media representation, and audience participation within an interconnected knowledge environment. Social media has increasingly become a significant space for Islamic learning in Indonesia, enabling religious knowledge to circulate beyond conventional educational institutions while simultaneously introducing new forms of authority and religious interpretation (Solahudin & Fakhrurroji, 2020). The synthesis of the present findings therefore produces the Indonesian Digital Fiqh Conceptual Model, or Digital Fiqh Knowledge Construction Model, which conceptualizes digital fiqh as a multidimensional process through which established Islamic knowledge is interpreted, pedagogically reconstructed, communicated, represented, and negotiated within digital environments.

The epistemological foundation represents the first layer of the proposed model because Qur'an, hadith, ijma', qiyas, and *turāth* continue to provide the principal sources of legitimacy for fiqh arguments despite the transformation of their modes of communication through digital media. The findings show that digitalization does not eliminate traditional Islamic epistemological structures but changes the ways in which those structures are presented, interpreted, and accessed by contemporary audiences. Religious authority therefore becomes differentiated according to the intellectual resources and communicative characteristics of individual preachers, with Gus Baha' emphasizing pesantren-based scholarly genealogy, UAH emphasizing methodological and systematic argumentation, and UAS emphasizing communicative accessibility and practical translation of religious knowledge. Such differentiation corresponds with research demonstrating that Indonesian digital religion increasingly produces complex relationships between established religious authority and emerging forms of digitally mediated legitimacy (Chair et al., 2024).

The pedagogical construction dimension explains the process through which authoritative Islamic sources are transformed into forms of knowledge that can be comprehended by audiences possessing different educational backgrounds, religious competencies, and learning expectations within digital environments. The present findings identify three dominant pedagogical

orientations, namely hermeneutic-contextual construction in Gus Baha', textual-analytical construction in UAH, and praxis-communicative construction in UAS. These orientations demonstrate that digital fiqh pedagogy does not operate through a uniform instructional mechanism because religious knowledge is reorganized according to the interpretive style of the preacher and the communicative characteristics of the intended audience. Digital preaching consequently functions simultaneously as religious instruction and knowledge mediation, creating a pedagogical bridge between normative Islamic sources and contemporary processes of religious learning.

The narrative and persuasive dimension establishes that digital fiqh construction depends not only upon the availability of authoritative evidence but also upon the capacity of religious communication to connect legal reasoning with audience experiences, emotional responses, practical concerns, and processes of meaning formation. Gus Baha' predominantly develops reflective narratives that encourage audiences to reconsider religious questions through contextual interpretation, UAH emphasizes rational-argumentative narratives that organize evidence and reasoning systematically, while UAS frequently develops communicative-motivational narratives oriented toward practical religious concerns. Recent studies of digital da'wah indicate that social media logics, aesthetic presentation, and audience engagement increasingly participate in the reconstruction of Islamic authority and religious meaning (Tabaika et al., 2025). Within the proposed model, narrative therefore represents a mechanism of knowledge construction rather than merely a technique for delivering previously established religious messages.

The digital representation dimension positions YouTube as an active environment in which religious knowledge and authority acquire particular visual, audiovisual, and communicative forms that influence how audiences encounter and interpret fiqh discourse. The findings indicate that Gus Baha' tends to appear through relatively traditional and simple representations, UAH employs a more professionally organized academic-oriented presentation, while UAS utilizes a popular and communicative representation closely associated with public engagement. These differences demonstrate that digital representation cannot be treated as an external technical

component because audiovisual organization, presentation style, thematic arrangement, and platform visibility contribute to the construction of religious credibility and accessibility. Contemporary scholarship similarly emphasizes that digital platforms increasingly mediate the legitimacy of religious actors through the interaction between knowledge-based authority, charismatic performance, visibility, and engagement (Sulfikar & Yasmine, 2026).

The digital audience participation dimension completes the model by conceptualizing audiences as active participants in the circulation, interpretation, and reproduction of religious knowledge rather than merely as passive recipients of preaching messages. Watching, commenting, sharing, asking questions, and discussing religious content create opportunities through which digital fiqh can move beyond the original preaching event and become part of continuing processes of social interpretation. The participatory dimension also explains why digital religious authority cannot be understood exclusively through the credentials of preachers because audience recognition, interaction, visibility, and engagement contribute to the continuing construction of authority within platform-mediated environments. Research on YouTube-based religious discourse similarly demonstrates that digital authority is increasingly negotiated through visibility, affective resonance, discourse practices, and audience engagement (Pradipta & Annisa, 2026).

The integration of these five dimensions constitutes the principal theoretical contribution of the proposed model because epistemological legitimacy, pedagogical transformation, narrative persuasion, digital representation, and audience participation operate as mutually connected dimensions rather than isolated components. The model consequently produces three interconnected outcomes: cognitive fiqh literacy, referring to the capacity to understand Islamic legal concepts and arguments; affective internalization, referring to the formation of religious values, attitudes, and dispositions; and conative religious practice, referring to the translation of religious understanding into intended or observed practical behavior. This formulation is consistent with recent scholarship emphasizing that digital religious communication simultaneously concerns the production, circulation, authorization, and reception of Islamic

knowledge within changing media environments (Kasdi et al., 2026). The model therefore extends existing discussions of digital religious authority by integrating Islamic epistemology, digital pedagogy, da'wah communication, media representation, and participatory learning into a single framework specifically oriented toward Indonesian digital fiqh.

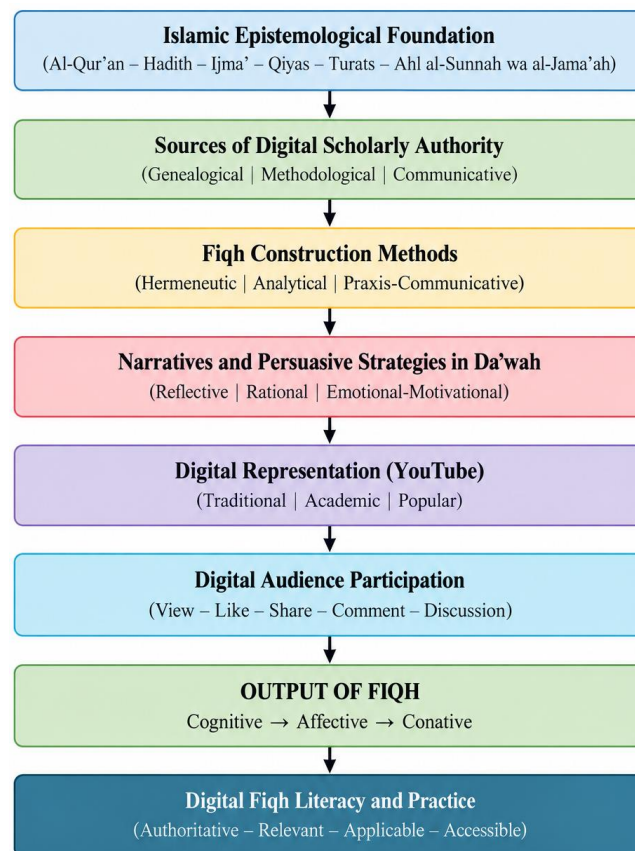


Figure 1. Indonesian Digital Fiqh Conceptual Model

The conceptual structure presented in Figure 1 demonstrates that Indonesian digital fiqh emerges through the interaction of authoritative Islamic sources, differentiated forms of scholarly authority, pedagogical transformation, persuasive narratives, platform-mediated representation, and audience participation. The model consequently provides an analytical framework for future studies examining how fiqh is constructed across YouTube, Instagram, TikTok, and other emerging digital platforms, while also allowing comparative investigation of different religious figures, audience communities, institutional traditions, and forms of Islamic digital education.

CONCLUSION

The comparative findings demonstrate that digital fiqh in Indonesia represents a transformation in the mode of religious knowledge construction rather than a departure from established Islamic jurisprudential foundations. Gus Baha', Ustadz Abdul Somad, and Ustadz Adi Hidayat consistently refer to the Qur'an, hadith, ijma', qiyas, and classical scholarly traditions, while adapting their presentation to digital audiences and communicative environments. YouTube therefore functions as a medium through which established fiqh knowledge is made accessible and contextualized beyond conventional settings.

The study also establishes that the three preachers construct fiqh through distinctive patterns shaped by scholarly background, authority, interpretation, pedagogy, communication, and audience orientation. Gus Baha' demonstrates a traditional-contextual construction associated with pesantren scholarship and *turāth*; UAH develops an academic-methodological construction emphasizing systematic evidence and legal reasoning; UAS develops a practical-communicative construction emphasizing accessibility and religious application. These differences indicate that the same epistemological foundations can generate different forms of interpretation and communication.

The proposed Digital Fiqh Knowledge Construction Model constitutes the principal conceptual contribution of the study by integrating six dimensions: Islamic epistemological foundation, digital scholarly authority, fiqh pedagogical construction, narrative and persuasive strategies, digital representation, and digital audience participation. Their interaction produces three interconnected outputs of cognitive fiqh literacy, affective internalization, and conative religious practice. The model positions digital fiqh as an ongoing process of interpretation, mediation, representation, and participation rather than simple online transmission.

The study contributes to Islamic education and digital religious studies by providing a comparative framework for examining how jurisprudential knowledge is reconstructed within digital environments. Future research can test the model across other platforms, religious figures,

fiqh themes, and audience communities using audience studies and longitudinal analysis. Further research should examine how platform algorithms, user-generated discussions, and changing patterns of religious authority shape the development of digital fiqh literacy and practice within Indonesian Muslim communities.

Conflict of Interest

The authors declare that there is no conflict of interest related to this research, authorship, or publication.

Generative AI Use

No generative AI was used in the preparation, writing, analysis, or development of this manuscript by the authors.

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